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"The Dance Digest"

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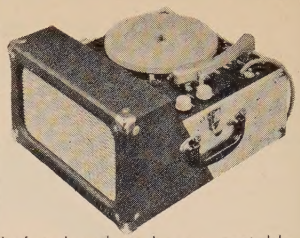

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THE DANCE OF COMMUNICATION

by J. Marks

Despite its comparatively small audience in this country, modern dance is an American art form, abounding in the spirit of free invention, abundant feelings, and the sense of the out-of-doors. This statement strikes many Americans as a surprising discovery, for they are inclined to think of all rather mysterious and novel arts as importations from European shores. So it will come to many as a greater surprise to learn that some of the finest dance sequences in Broadway theatre-fare and Hollywood film entertainment have been created by choreographers such as Helen Tamaris, Hanya Holm, Bella Lewitsky, and Lester Horton — all distinguished members of that "esoteric" group of free-wheeling, deep-bending, and barefooted dancers.

The fact is, modern dance is a dance of unlimited potentials and influences. Slow and strained in its origins, some fifty-five years ago, the ranks of contemporary or interpretative dancers are filled with names which have become household terms. However, all of this — the phases of entertainment dance along with the present popularity of modern dancers — does not really alter the central implications of that idiom of dance expression which has grown from our soil.

Modern dance is a dance of serious intentions whether the thematic materials of a composition happen to be tragical or comical. For modern dance is a physical expression of the personal and the universal in terms and movements which persistently protest the attitude of those who believe dance to be mere ornamentation. Fundamentally struggling with the same issues which the host of modern arts have faced for the last half-century, modern dance has emerged a vehicle for dramatic as well as pure rhythmical and spatial expression. This merely means that modern dance has assumed the status of an absolute as well as a theatrical art. The efforts of the numerous spirited men and women who have made this development possible are those subjects which best display the progress of a form of play which has become a source of meaning.

Agnes de Mille, crossing that seemingly impenetrable barrier between the ballet and modern dance, has commented lucidly: **"In ballet movement, the arms and legs are used as separate re-**

→

volving numbers on a steady spine. Ballet is largely a series of poses, linked with the lightest and most flowing movement; it strives always to conceal effort." She continues to explain that modern dance has as its major concern the development of movement rather than the perpetuation of grace. This basic form of dance believes in the necessary and realistic display of that effort or tension from which all movement grows. A further point is made when Agnes de Mille states that modern dance incorporates the ground into the gesture proper; whereas ballet tends always to seek upward. All of these pointed and enlightening remarks are made by Miss de Mille in regard to the art of Martha Graham, the "high priestess" of modern dance and the most renown of all her clan.

But modern dance did not begin with Martha Graham. Its origins extend further into the American past. Perhaps the real mother of this art form was the fabulous and much publicized personality Isadora Duncan who, through her rejection of polite Victorian mannerism and her exhibitionist search for a personal revelation of expression, slowly devised an improvised system of human dynamics which shocked the entire world. The shock of Isadora was not related solely to her beautiful body, dancing in semi-nudity in the ruins of Greece. Nor were her notions of free-love and free-living and nature-worship the sources of the revolution which she unwittingly began. It was the fundamental principle which all of these eccentricities signified which started a new chapter in world dance. It all adds up to a view of human movement liberated from the corseted meticulousness and stylist-contrivances of the Victorian ballet. In short, Isalora shook the seed from the tree which was to grow into the only artistic monument to grow from the American soil.

Strangely enough, Isadora Duncan stands outside the family circle which composes the American modern dance tradition. It is in the theatrical and mystical Ruth St. Denis that this form of dance actually finds its mother and founder. Miss Ruth, as she is characteristically called, along with Ted Shawn first came to public attention with their impressions of Oriental dance. This was followed by other ethnic forms and, finally, a technical system which mildly suggests the abstract and often highly complicated modern dance concepts of movement. The center of all of this development was the Dennishawn School of Dance where hosts of young pople gathered to learn the methods of a new and fascinating kind of dance. From this family circle were to emerge those outstanding names in modern dance such as Martha Graham, Doris Humphrey, and Charles Weidman. It is this group of three widely different dancers-choreographers which constitutes the second generation of modern dance.

Meanwhile in Europe, the influence of Isadora Duncan had been widely felt .The major product of that foreign soil was the austere and profound Mary Wigman who introduced new spatial awareness to the dance. As well, Wigman was responsible for the training of the illustrious Hanya Holm whom she sent to America to open a school in New York at which the Wigman technique

Ruth St. Denis

would be taught.

Many chapters might well be filled with the materials involved in the sudden progress which fundamental dance saw in those early years. Memorial moments took place when Wigman created her stark and emotional "Tanz des Kleides" in 1930 or her famous "Totentanz" which employed effective masks and dramatic, vast movement emerging directly from the rich emotional awareness of her personal being. Of equal energy and importance was the exprimental composition by Hanya Holm entitled "Trend" with the frenzied music of Edgard Varese. The emphatic European austerity and profundity of such works was deeply felt by the young American dancers; and much was learned.

But more characteristic of the American approach to modern dance in those early days were the zany and hilarious comic dances of Charles Weidman. Or the prophetic and dramatic works of Doris Humphrey. No one who saw Miss Humphrey's "The Shakers" or "With My Red Fires" (Riegger) or her "Life of the Bee" will ever forget her vast concept of gesture or her great gifts as a dancer. In later years, when she retired into the role of choreographer, Humphrey turned her attentions to the very gifted young dancer who had developed in the company she and Charles Weidmann jointly directed. Mexican born Jose Limon emerged rapidly, dancing the Humphrey composition "Lament

for Ignacio Sanches Mejias" after the elegiac lines of Federico Garcia-Lorca and "The Story of Man," until today he has his own company of dancers though Miss Humphrey remains his choreographer.

From the fertile and funny mind of Charles Weidman have come equally great moments of dance-theatre. His "Flickers," and the more dramatic "A House Divided," and "Lynch Town" all endure as masterpieces of comic and serious movement.

The theatre of Martha Graham is of a rather particular kind, an altogether unique kind. Perhaps this is why she stands so unmistakenly as the major modern dancer of our day. Evolving since 1926, when she decided to give a dance concert despite the fact that she had only a few coins in her purse, Martha Graham has given to the dance a keen, effective knowledge of drama, the theatre and, what is less often considered by the casual theatre-goer, movement for its own sake. Her repertory as it stands today represents a vast and diversified body of work. Working always in close collaboration with the major artists, composers and poets of our time, Miss Graham has presented to her public all the vestments of a philosophy of life symbolized and characterized with a strange but direct intensity in her masterful compositions. The list of her major achievements is expansive. Take only the "Act of Judgment" or her "Primitive Mysteries." Move suddenly with her to the contrasting and directly human "Appalachian Spring" with a score by Aaron Copland. Now her searchingly abstract portrait "Herodiade" with original muisc by Paul Hindemith. Again consider her superbly sinister "Cave of the Heart," a penetrating study of the Medea personality with music created by Samuel Barber. Or we might name the poignant portrayal of St. Joan. Again, there is the powerful and disturbing theatre of "Judith" with muisc by William Schuman. And, finally, the two contrasting works which speak with sincere humility and humanity: "Letter to the World" — a study in dance of the life of poetess Emily Dickensen, and "Punch and Judy" — the wonderful and real human comedy.

Perhaps the greatest credit one might offer Martha Graham is the title of founder of the present generation of dancers. On need merely consider the individually excellent non-objective composition of Merce Cunningham, at one time a major Graham dancer, or the dramatic intensity of Jean Erdman's "Ophelia" and there is an immediate insight into Martha Graham's contributions as a teacher and source of artistic inspiration.

The vantages of modern dance are unlimited. Whether we consider Helen Tamiris and her gift for Negro impressionism and musical comedy dance or Martha Graham with her gift of philosophy in motion and humanity in gesture, we arrive at the conclusion that modern dance represents the only modern art which has completely American origins and spirit.

Viewed from any standpoint, modern dance is an expression of vast subtleties, profound philosophies, intense and often terse dramas along with hilarious comedies which all parade before our eyes on the earth-bound and realistic mechanisms of barefeet.

A Selective Discography of Modern Dance Music

(Though a great portion of the outstanding music composed for various leaders of the modern dance is not available on record, a few recording companies have made efforts to rectify this unfortunate situation. This situation, in part, is due to dependence of much dance music upon the context of the dance for which these compositions were created. In general the relationship between the music and the movements of a dance is greater and more complicated than in the case of ballet. For many years modern dance choreographers were forced to employ absolute music for their compositions. However, during the late 1930's, a group of composers appeared who have dedicated a vast portion of its efforts to the creation of music particularly composed for the dance. Composers such as Lou Harrison, Norman Lloyd, Hunter Johnson, Louis Horst, and Wallingford Riegger are almost ignored by record manufacturers. While most of those scores which were created for dancers of the modern idiom and which appear on record are the compositions of composers renowned for their absolute music. And in these instances no great attention is given in program notes to the fact that such music is the result of a dancer-composer affiliation.
In most instances the recordings listed here are limited to but one edition. Where more than one edition is available, th choice is based upon the quality of recorded sound, and the approximation to the tempi and balances that are actually heard in the theatre. In a few instances scores are represented which were not specifically composed for a particular dancer but which, due to the extreme dance potentials of such scores have been widely employed by dancers.)

BARBER, Samuel: Medea. Barber and the New Symphony Orchestra.
LONDON LS-333 10" (Composed for Martha Graham's composition "Cave of the Heart" and commissioned for such purposes by the Alice M. Ditson Fund at Columbia University.)

BLOCH, Ernest: Ball Shem. Szigetti with Karkas.
COLUMBIA ML-2122 10" (Danced by Martha Graham and her group, premiered November, 1926.) →

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CAGE, John: Sonatas & Interludes for Prepared Piano. Maro Ajemian.
DIAL 19 12" (Pieces which, in some instances, were composed specifically for a variety of modern dancers and, in others, have been adapted by dancers with great success.)

CHAVEZ, Carlos: La Hija de Colquide. Chavez and Mexico Symphony Orchestra.
DECCA 7512 10" (Created for the composition of Martha Graham.)

COPLAND, Aaron: Appalachian Spring. Mitchell and the National Symphony Orchestra. WESTMINSTER 2586 12" (One of the most successful of Martha Graham compositions in terms of popularity, this work and its special score were commissioned by Elizabeth Sprague Coolidge Foundation in the Library of Congress.)

COPLAND, Aaron: Music for the Theatre. Solomon and the MGM Symphony Orchestra. MGM 3095 12" (Music employed in augmented form by the Humphrey-Weidman Group in the early "Theatre Piece".)

COPLAND, Aaron: Passacaglia; Sonata; Variations. Webster Aitken, pianist.
WALDEN 101 12" (Employed by Martha Graham for her solo dance "Dithyrambic".)

COWELL, Henry Dixon: Piano Music. CIRCLE 51-101 12" (Music, in some instances, created for modern dances and, in others, widely employed for accompaniment.)

DELLO JOIO, Norman: Triumph of St. Joan Symphony.
COLUMBIA 3ML-4845 12" (Composed especially for the Louisville Symphony and the Martha Graham dance composition which was premiered along with the score a few seasons ago with outstanding success.)

GOULD, Morton: Dance Variations. Stowkowski and the San Francisco Symphony Orchestra. Victor LM-1858 12"

HINDEMITH, Paul: Schwanendreher: Herodiade. Hafner with the Viennna Symphony Orchestra. VOX PL-7460 12" (Composed for Martha Graham's composition, "Mirror Before Me".)

HOVHANESS, Alan Scott: Flowering Peach. Hohvaness and Chamber Ensemble.
MGM 3164 12"

HOVHANESS, Alan Scott: Piano Music. Masselos, pianist.
MGM 3160 12"

JOHNSON, Hunter: Letter to the World. Hull and the Chamber Orchestra.
CONCERT HALL 1151 12" (Composed for Martha Graham dance-drama on the life of Emily Dickenson.)

LOEFFLER, Charles: A Pagan Poem. Rosenthal and the Paris Philharmonic.
CAPITOL P-8188 12" (Danced by Martha Graham with Charles Weidman in 1930.)

MILHAUD, Darious: Creation du Monde. Berstein and the Columbia Orchestra.
COLUMBIA ML-2203 10" (A modern ballet in strict terms, but a composition often used by modern dancers.)

RAVEL, Maurice: Valse Nobles et Sentimentales. Ansermet with L'orchestra de la Suisse Romande. LONDON LL-795 12" (Composition danced by Graham and the Halprin-Lathrop Company.)

SATIE, Erik: Piano Music. Masselos, pianist. MGM 3154 12"
and Poulenc, pianist. COLUMBIA 3ML-4309 12" (Again, music not written for dancing which has found limitless use in the choreographic field. The Maseslos recording, which is newer and more effective sonically, is the most typical reading for dance purposes.)

SCHUMAN, William: Judith. Whitney with the Louisville Orchestra.
MERCURY 10088 12" (Composed for the dnace composition of Martha Graham.)

SCRIABIN, Alexander: Piano Music. Weissenberg, pianist. COLUMBIA ML-2099 10"

STRAVINSKY, Igor: Le Sacre du Printemps. Ansermet with L'orchestra de las Suisse Romande. LONDON LL-303 12" (A ballet score in the traditional view, but in its 1930 Metropolitan performance — choreographed by Leonide Massine — Martha Graham won unanimous praise for her major dance-role as "The Chosen One".)

VARESE, Edgard: Complete Works, Vol. I. Waldman with Wind Ensemble.
EMS-401 12" (Compositions often used for dance purposes. Portions of the famous "Trend" of Hanya Holm's were created to the "Ionization" and "Octandre".)

SIEGEMEISTER, Elie: Ozark Set. Walther with the Hamburg Philharmonic Symphony.
MGM 3141 12" (Empolyed by Hanya Holm for her dance of the same name.)

●

THE DANCE IN NEW YORK
R. Hasoutra

Alexandra Danilova and her company gave a delightful performance at the Brooklyn Academy of Music. Her company is small, only three, but Michael Maule, Moscelyne Larkin and Roman Jasinsky are fresh, young and very able dancers and the fifteen curtain calls proclaimed that there is only one Danilova and we all love her.

Chopiniana, long ago choreographed by Danilova and Michael Fokine to Chopin's music, was a spirited worthy opening, so exciting that it was hard to believe there were only four dancers on the stage. But it was in the **Grand Pas de Deux Classique** by Pepita to Tschaikowski's music that Danilova's power, precision and brilliance came into its own. Michael Maule, who partnered her, registered in his own right as a dancer of charm and ability.

The Blue Danube has long been associated with Danilova. For me, no one has ever danced it as she has done through the years. It is still thrilling but this was the only number which seemed to lack a large ballet as a swirling background.

George Balanchine's "Cotillon" to music by Chabrier, danced by Moscelyne Larkin and Roman Jasinsky, was a pleasant little piece which showed Miss Larkin's personal beauty and clean technique to good advantage.

Michael Maule choreographed "Carib Peddler" to Milhaud's music and danced it with Miss Larkin. It had humorous charm and both dancers performed it admirably but as a composition, it lacked cohesion and strength.

Danilova was superb as "Mlle. Fifi", Zachary Solov's ballet to music by Lajarte. It's a whirlwind of excitement and humor and Danilova, ably supported by Jasinsky and Maule, makes it a breathtaking, unforgettable tour de force.

Alexandra Danilova is a great lady of the dance; we have none other quite in her class.

(page 192)

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HERODIAS' DAUGHTER'S DANCE

Eleanore Flaig investigates the Salomé legend and the artists who have kept it alive for 2000 years.

"I WILL THAT thou give me by and by in a charger the head of John the Baptist."

Standing before Herod in the castle of Machaerus overlooking the Bitter Sea, Salomé with these words impaled him on his oath. At the same time, she wrote *enigma* across her life-chapter, causing men to judge, scorn, resist, and end by immortalizing her. For, as the name Borgia spells homicide, so does the name Salomé conjure a single act of infamy which has yielded its perpetrator some 2000 years of notoriety. History has forgotten the step-daughter of Herod Antipas, wife of Tetrarch Philip and later, of Aristobulus, King of Armenia Minor, to whom she gave two sons. It remembers only Salomé the dancer.

At a very early date she beguiled the imaginations of artists in various media. The oldest known miniature of the princess (in a 6th century Greek manuscript of the Gospel according to St. Matthew) belongs to the Bibliothèque Nationale in Paris. Here, however, she does not dance, but stands ready to re-receive her grisly trophy, just as she waits with the charger in Puvis de Chavannes' *Beheading of John the Baptist.* She was honored by the brushes of masters like Fra Angelico, Ghirlandajo, del Sarto, Fra Filippo Lippi, del Piombo, Titian, Donatello . . . and subsequently of Moreau, Regnault, and others. She dances,

too, in 13th century mosaics in the Church of San Marco at Venice and the dome of the Baptistry at Florence. Two hundred years later, she began weaving rhythms in priceless tapestries. And legend has wrought her story with a frequent twist of horror. German folklore, for instance, depicted her as a ghoul rising from her grave to ride in the Wild Chase each night until Judgement, with the head of the murdered Jokanaan in her hands—an idea used by Heine in his poem, *Atta Troll.*

There seems to be no record of her historic solo having been performed theatrically prior to the Middle Ages. At that time Herodias' Daughter's Dance served as a showpiece for the female minstrels attached to jongleur-troupes, who performed it in acrobatic mood at seignorial feasts. Consequently, Salomé appears everywhere in medieval art as a tumbler. One 13th century writer, in deploring John's fate, blamed it all on the princess' "well-skilled tumbling and cheating tricks." Another argument of the era was an illuminated window in Bourges Cathedral showing the "impish tool of doom" in a handstand at Herod's banquet. And she assumed the same position in stone on the porch of Rouen Cathedral. One might suppose that only the Gothic mind could have failed to see the absurdity of Salomé, whose purpose was seduction, adopting the stunts of a trained bear. Yet such was the prototype of the dance gravely accepted and described by Flaubert in his novelette, *Herodiade.* He writes, " . . . Salomé opened her legs, and, keeping her knees straight, bent so low that her chin touched the floor . . . Then . . . she threw herself onto her hands, with her heels in the air, scoured the dais thus like a large beetle, and then stopped abruptly. Her neck and spine were at right angles; the sheaths of color round her legs went on like rainbows over her shoulders and framed her face, at a cubit from the ground . . . "

By the 14th century the Biblical story had been adapted for the stage. In the 1500's any number of plays revolved round it, notably Hans Sachs' *Decapitation of St. John.* In this, as in others of the period, Salomé was made to perform a "modish" dance, possibly a Gaillarde. For, with the Renaissance, she abandoned the somersaults of Froissart's day, chiefly

in favor of current French and Italian dances—and fashions. (One ballet-minded Salomé of the 18th century even introduced a few *entrechats* in her solo.) Thanks to this trend toward anachronism, costuming and choreography kept pace with the times, producing a Salomé forever *à la mode.*

Interest in the Judean vampire lagged during the 17th century, to receive fresh impetus in the 18th and 19th. Actually it was Oscar Wilde who breathed life into her, creating a personality of sinister force—a Salomé to dominate all previous and subsequent concepts. In January, 1891, he wrote to his friend, Sarah Bernhardt, " . . . I have been working on a play in French, and I hope to have it in fit condition to read to you when we meet again. The story is ancient, but the frame in which I shall hang its picture shall be decidedly modern; so much so in fact that I shall consider myself fortunate if the censors do not intervene." They did, just as Bernhardt had the play in final rehearsals at the Palace in London (1892). That the introduction of Biblical characters was tabu on the English stage apparently occurred neither to star nor playwright. Salomé accompanied the "Divine Sarah" back to Paris, to be premièred at the Théâtre Porte Saint Martin. But, mindful of public opinion and possible skirmishes with the authorities, Bernhardt at last abandoned the project.

Wilde's heroine was not plucked bodily from Scripture as was Flaubert's — the guileless tool of a mother bent on her enemy's death. Rather, she was a hybrid product of artistic insemination, warped by aberrations with which her author was essentially preoccupied. According to Wilde's biographers, her sources were many: the Songs of Solomon; Maeterlinck's *Sept Princesses* and *Princesse Maleine;* the Salomés of Flaubert and Mallarmé, of Titian and Moreau. Upon publication in 1893, *Salomé* met with ruder abuse than any of Wilde's other works. But the barb he could not condone was the assumption by the press that he had written it purposely for Bernhardt, so becoming "a literary tailor." To *The London Times* he wrote, " . . . The fact that the greatest tragic actress of any stage . . . saw in my play such beauty that she was

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anxious to produce it . . . was naturally . . . a source of pride and pleasure to me . . . But my play was in no sense written for this great actress. . . . Such work is for the artisan in literature—not the artist."

The following year brought an English translation of *Salomé,* startingly illustrated by Aubrey Beardsley. Yet not until 1896 was the play first staged, at the Théâtre de l'Oeuvre in Paris, with its producer, Lugne Poë, in the role of Herod. Wilde was in prison, and the première caused no furore, England herself scarcely commenting, except for mention in the *Daily Telegraph.* However, the wind had been sown. By 1901 *Salomé* had realized a Berlin production and scored a sensation. Its consecutive run in Germany was to outstrip that of any other work by a British dramatist, including Shakespeare. It soon penetrated Europe (although banned in some places), then Asia, and finally, America. But Wilde was not to see the triumph of the "dancing princess of his dreams." He died before Berlin embraced her. And she never won England. The play had only two performances there: one, in 1905, by the New Stage Club; the other, a year later, by the Literary Theatre Society.

(To Be Continued)

DANCE in NEW YORK
(from page 187)

Dance Associates Young Choreographer's Group gave a performance at the Master Theater which had a few outstanding numbers, particularly Paul Taylor's works. He and Anitra Dencks appeared in a clever little fantasy without title and without music but the perfect unity of mood, movements and costumes was a delight. The second work, THREE EPITAPHS, to recorded popular music, though interesting and amusing, was not well organized and was over long and repetitive — except for Mr. Taylor's solo which was a gem.

SOLILOQUY FOR A DANCER, choreographed and danced by Alvin Shulman to Debussy's music, is an interesting idea which could have been a powerful work in more sensitive and experienced hands. Alvin Shulman did not do it justice with his unrelated choreography and brash, almost embarrassing performance.

James Waring's SUITE to Mozart's Alelmande, Courante and Gigue, was a combination of Ballet technique, danced by Diana Banks and Joan Coddington, and Modern technique, danced by Sheldon Ossosky. There was no attempt to blend the two methods, rather, they were kept as independent parallels which produced a strange effect, not too successful in the Allemande and Courante, but suddenly became a delightful stirring counterpoint in the Gigue.

Charles Weidman and his group of students have been giving a series of informal studio recitals with remarkable success. Each Friday and Sunday evening, after a short class of warming up exercises, the students bring out costmues and scenery and before us, build the sets, change costumes and scenery and dance a delightful performance. Mr. Weidman

Audrey Bookspan
—Stephan

leans toward light whimsical comedy and some of his creations are little masterpieces — particularly the series based on James Thurber's WAR OF THE SEXES and a clever little fantasy on animated clothes-lines called WASH DAY.

Budding choreographers are given a chance to try out their new ideas under the excellent guidance of Mr. Weidman but he does not permit anything to be given as a performance that is not organized and finished in a professional manner. This is the reason that the studio recitals are so popular with the public and do the dancers so much real good.

The New York City Ballet Company at City Center had an unusually good season during our snow-drenched March. They must be fleecelined tents the company is folding to steal away to chicago and, in the Fall, to Europe.

Three new works were performed. ALLEGRO BRILLANTE to Tschaikowski's Piano Concerto No. 3, was created by Balanchine at the last mo-

ment when another choreographer failed to deliver. However, ALLEGRO did not suffer from this rush, on the contrary, the dancers, four girls and four boys, caught a sense of impromptu excitement, a spontaneous liveliness — du vrai bon ton. Maria Tallchief is unquestionably the perfect, beautiful, shining prima-ballerina and Nicholas Magallanes is a worthy partner and a thrilling dancer.

Jerome Robbins' THE CONCERT, to music by Chopin, was hilariously funny with fine dance inventions, clever characterizations and good theatrical effects. Tanaquil LeClercq's sharp, angular exaggerations was fascinating, Yvonne Mounsey, Todd Bolender and Wilma Curley, gloriously amusing. THE CONCERT is great fun with many humorous subtleties which will draw us back to see it again and again.

The real triumph of the season, however, was Melissa Hayden in STILL POINT, the new work by Todd Bolender which he originally created for a small group of Modern Dancers. It is still in Modern Dance form, a simple, clear presentation of his concept of the emotional conflicts within one girl leaving adolescence and fearing womanhood. It is psychologically valid and dramatically powerful. Melissa Hayden as the girl, was magnificent. Jacques d'Ambroise' tender simplicity as the lover leading her into acceptance of life, gave an added glow to the profoundly stirring work.

Miss Hayden has long been an excellent dancer but this season establishes her as one of the very few who can meet any choreographic requirement, whether in purely classical terms, in fantasy, in subtle or blatant humor or dynamic dramatic roles. She does them all, and all perfectly. I can think of no other dancer with such a wide gamut and such perfection in each.

Audrey Bookspan, Bill Heiden and Miriam Pandor, who appeared at the Henry Street Playhouse, are young dancers of considerable promise.

Alexandra Danilova as 'Mlle Fifi'.
—Stephan

Miss Brookspan, small of stature but great in dynamic projection, reached the high point of the evening in her **American Portrait.** In the two parts: (a) Lament and (b) Legend, set to negro folk music, she embodied the mysterious, earthy power of endurance and simple acceptance of deep suffering. In **Israeli Sketches,** to recorded traditional music, she and Mr. Heiden brought a gay vital quality and many amusing and inventive movements to the ancient **Wedding Ceremonial** and **Hora. Trio,** choreographed and danced by Miss Bookspan to music by Bloch, had moments of stirring beauty. This young choreographer's poised, well developed compositions and her powerful performance of them are deeply pleasing and full of even greater potentialities.

Miriam Pandor: tall, willowy, with lovely face and long shining red hair, is a stirring personality, but her choreography is not so stirring. ➤➤➤

Dancingly Yours,

Beatrice de Baltazar

BONGO

Right now, while the eyes of the world are concerned with freedom for Africa, let us focus our attention on Bob Le House and his dynamic drummer, Theodore Benedict. We find them working as a team here in Los Angeles. Bob presented his African Festival at the Hollywood Woman's Club on the evening of April 18th.

Last week, at the Santa Ynez Inn, Santa Monica, Le House stopped the show. His drummer, Benedict, and his partner, Aurora, were also holding their own with an enchanted audience.

Bob comes from a family of dancers; was brought up by his grandparents in Timbuctu, Sudan ,French West Africa. After his arrival in America, he studied at Hobart University, and the University of Chicago, all the time performing his native dances, which is a way of giving the message of his people to the Western World.

"At times my commodity, which is the drama dance of Africa, has produced slight return, but it is more and more being understood and hence appreciated." Bob believes that his type of dance is now in the ascendant, and he would like at this time to return to Africa nad refresh himself in the native rhythms.

Bob Le House 'Prince of African Dance'

Le House has danced in concert both here at the Los Angeles Philharmonic and the Pasadena Civic Auditoriums. He taught for nearly two years at Universal - International Films, did the choreography for and danced in many pictures, and has performed at Ciro's on the "Sunset Strip" and other night clubs.

For three years Bob has taught the children at the Friendship Day Camp, held during the summer at Griffith Park in Los Angeles. Giving these courses is part of his program for furthering interest in the drum music and dance rhythms of Africa, and through them to broaden the understanding of the Art and Culture of his people. His young students love him, and little wonder, for he is a most gentle, dignified man and a true artist. Bob recently started teaching at the American School of Dance in Hollywood.

The Court of Spain could have been a powerful comment on the hypocricy of the Spanish Court in 1500 but it was too long, repetitive, and not very inventive. **Dance Fugue** to music by Shostakovitch, danced by Miss Pandor and Michael Hollander had some lovely passages, tender and sincere, but it too became repetitive and long.

Stackalee, to American folk music, arranged by Tony Scott and Sylvia Marshall, was the most successful and most exciting.

(Page 210)

Firey Theodore Benedict beats out the new rhythms on his handmade drum. He taps out complete melodies as he accompanies Le House. He often sings Calypso songs to a spellbound audience. Benedict has traveled with Katherine Dunham and Pearl Primus, giving dance recitals in colleges throughout the United States. These Bongo Sessions are the rage in colleges and with "avant garde" groups who are learning to understand the message of the drumbeat. Colleges have been absorbing this thing for some ten years, but it is just now catching on in more cultivated circles, especially in California.

Aurora is an attractive young young lady from the Philippines, who is taking a prominent position in the ethnological dance world. We shall have much to tell about her in the future.

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Bob Le House in a scene from one of his many motion pictures.

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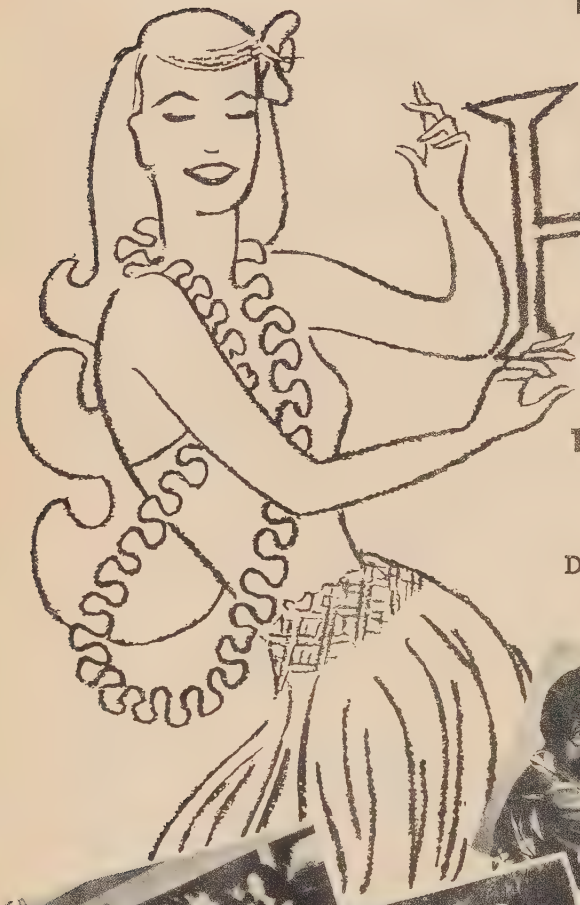

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TANEC in San Francisco

Much of which we are most inclined to admire and love in every form of dance arises in one way or another from the general idiom of folk dancing. Vigor, joy, exuberance, youth — such basic and biological qualities of all dances are surely the central characteristic of the vast and universal physical language, of folk dance. Were one to add to such persuasive attributes, technical skill, group precision, color and diversity, then "Tanec", the Yugoslav National Folk Ballet would be perfectly outlined.

I think the reason that all of us have greeted these performers with such unlimited applause is due specifically to their native gift for putting on a superb show. This is achieved by methods unorthodox in the American theatre — particularly since the costuming, stage conduct and programming is marked by an earnestness and naivity which all the assumed glamor and decorum of our American theatre-spectacle ideal can never match.

It is relatively unimportant that the American management for the group chose to give it a misleading reference to ballet, for one soon forgets the gross misnomer and settles into an occupation of total enjoyment.

In general the major attribute of the company's repertory is its startling diversity. Characteristic of folk dance, the men's dancing is more rewarding than the women's. The vigorous and virile men execute dances of fantastic pace and intricate rhythms at one moment; while at another their movement is utterly uncontrolled and slow.

Everywhere in the dancing was a display of virtuoso technique, daring and great excitement. Musically the program ranged from unaccompanied dances to those accompanied by orthodox and unorthodox instruments. Despite such qualities, one was not impressed merely by the exotic qualities of the programs. What one felt essentially was the joy and craft of a dancing people; a people executing the dances which are as natural to them as speech. Their excitement and joy in their expressive movements were projected over the footlights with an impact rarely achieved even by dancers long trained in the modes of dramatic projection and sophisticated, contrived theatre mannerisms.

Whenever we learn of a national movement aiming at the revival of folk art, we are inclined to anticipate the results with a certain well-founded dread of boredom. But with "Tanec" the result is not only a fine art with true choreographic substance but a spectacular evening of theatre as well.

DEVI DJA IN SAN FRANCISCO

The first time I met Devi Dja was at the Ruth St. Denis Studio in Hollywood many years ago. My impression of her then was of the greatest possible esteem. It remains the same today. In those earlier days, Devi Dja was a major figure in ethnic dance in America. Her troupe had a great admiring following for years. This was long before the appearance of the Dancers of Bali and the illustrious Kabuki company, long before the popularity of oriental dance in our nation. Devi Dja occupied a similar position in the theatre and in the dance. Her Indonesian dances, music and songs and the integrity with which they were programmed and presented were unique in our culture.

The Second World War brought an end to almost all dancing in America — let alone the American presentation of oriental dances. And Devi Dja disappeared along with her excellent company.

In seeing her for the first time in so long, I was particularly amazed by her deepened warmth and quietude. Devi Dja told me that she has been giving small chamber recitals around the country with the aim of raising sufficient funds to finance her return to Indonesia, where she can collect a new group, new materials and attempt to revive her memorial position in American dance culture.

Her recitals at the San Francisco Asiatic Academy were greeted with traditional admiration, but not a round trip ticket to the Far East. In the near future she will give several more San Francisco programs and will, with the summer months, sign with Columbia for a national tour. This department extends its abundant good luck to her and a hope that the revival of her art will be shortly realized.

PERSONAL NOTES:

The **San Francisco Ballet** has announced a new work to be choreographed by Merce Cunningham to music commissioned from John Cage. **Spencer Barefoot** tells me he will bring Jose Limon to this city next year as part of his distinguisred Celebrities

Dance News editor-publisher, Anatole Chujoy stopped off in San Francisco recently where he spoke briefly to members of the DMC on the potentials of regional ballet companies. Mr. Chujoy made a tour of the major cities where he talked with leading dance authorities and organizations along this same line of thought. Photographed with Anatole Chujoy are Gladys Blankenship, DMC Sec-Treas and Stanley Kahn, President. —A Beaudoin photo

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Concert series. **Ann Halprin** told me the other day that she has retired from the Halprin-Lathrop Foundation due to a crowded schedule. Fortunately she promises to continue her solo performances. **Anatole Chujoy** of Dance News visited San Francisco in early April, talking to most of the major dance companies with a heartening expression of interest in dance on the west coast. **Kyra Nijinsky,** daughter of the famous dance Nijinsky, who is now a resident of San Francisco has given several lectures about town concerning her father and dance in general. She plans an art film project. The**San Francisco Dance Leaguer,** official journal of that organization, is centering its attention upon the political injustice which dance is still facing in the hands of the San Francisco Art Commission — as exemplified in its plans for the 1956 Art Festival. **Merriem Lanova's Ballet Celeste** presented a special Pavlova Commemorative Concert on March 18 at Marine's Memorial Theatre in San Francisco. The program included revivals of three Pavlova solo dances, performed by members of the Ballet Celeste. A lecture by **J. Paget-Fred-**

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ground,
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around;—

Let your bright eyes sparkle with
the fun,
Dip and halt until the waltz is
done; . . .
"Time for home,—see there's the
setting sun!

ericks, a long-time friend of Anna Pavlova, was also presented as a portion of the afternoon's program. The Marine's Memorial Theatre, the only well-equipped auditorium in San Francisco where dancers can readily perform, has been put up for sale. It is rumored that a hotel will take the place of the present building. What is distressing is that our city officials don't seem to realize what this step means, for they still have done nothing to provide us with a building which could house a chamber theatre for events unsuited or unsufficiently financed for the War Memorial Opera House. Not a very nice situation for a city calilng itself the cultural center of the west.

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DANSE PAS
by
Scotti D'Arcy

● Sol Hurok announced in Moscow March 17th contracts had been signed for the first American appearance of the world famous Moiseyev Dance Company. Mr. Hurok spent nearly two weeks in negotiations with the Soviet Ministry of Culture to make arrangements for the visit of one of Russia's outstanding ensembles. This ended the long struggle with Columbia Artists Management as to who would present the Folk Ballet group in the United States. They will tour for ten weeks beginning in September, performing in Boston, Philadelphia, Chicago, San Francisco and Los Angeles as well as in New York. The company will appear as one of his NBC-TV Spectaculars. The group of 90 dancers is one of the largest ever to visit this country from Europe. The troupe scored sensational successes last season in London and Paris on its first tour of Western capitals. Founded in 1937 by Igor Moiseyev, then ballet master of the famous Bolshoi Theatre, the company has won world renown for its diversified repertory based on more than 3,000 regional dances from all parts of the Soviet Union. Mr. Hurok hopes to follow this tour in 1957 with an American tour of the Bolshoi Theatre Ballet Group. He also plans to import Kolo, the largest Yugoslav folk ballet group for a late fall American tour. Kolo will visit the United States under the official sponsorship of the Government of Yugoslavia. The Russian Government too will subsidize the Moiseyev company to 1,500,000 rubles or $375.000.

● "My Fair Lady" based on Shaw's "Pygmalion" falls into the category of one of the finest musicals of the century. Hanya Holm's dance creations give "My Lady Fair" the kind

(Page 206)

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DANSE PAS
(from page 204)

of dignity rarely seen in the theatre, they are ethereal with earthy proportions. Miss Holm has achieved the impossible. Without the aid of show stopping ballets her dance creations augment the drama through motion and shine like tiny diamonds during the performance. Miss Holm returns to Colorado College in June for her sixteenth summer session.

● March 6th the New York City Ballet at City Center presented Jerome Robbins' latest dance work, "The Concert", which was far from perfect. At times it was uneven, yet possessed moments that were both touching and humorous. "Raindrop Prelude" is a charming sequence and the mazurka danced by three pajama tops and one pajama bottom is hilarious. "The Concert" is a strange recital based on the various piano works by Chopin. March 14th Todd Bolender's ballet, "The Still Point", was premiered with only six dancers and no sets . . . which is modest in size but vast in emotional expression. The theme is the search to end loneliness. Melissa Hayden's performance was eloquently haunting. The music of Debussy is expertly orchestrated by Frank Black and throughout the ballet Bolender's craftsmanship is evident. "The Still Point" is a visual delight.

● April 25th Ballet Theatre presented as one of its new productions Agnes de Mille's "The Rib of Eve" which Miss de Mille describes as "A satirical morality play." Costumes were designed by Irene Sharoff, sets by Oliver Smith, music by Morton Gould and Nora Kaye danced the leading role. April 29th was an Alll-de Mille program and May 1st was Anthony Tudor's night. The Ballet

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● "Mr. Wonderful" breezed into town with the usual advance fanfare but even the expert song and dance man, Sammy Davis, Jr., could not rescue the lack of story, however; it is headed for a successful run.

● Last season at the Jacob's Pillow Dance Festival, Ted Shawn presented for the first time members of the Danish Ballet. Forthcoming season at Lee, Mass., will no doubt include another Shawn first; the three week appearance of the San Francisco Ballet beginning July 23, which will be the company's East Coast debut.

● Don Sadler is doing the choreography for "Shangri La" which is scheduled to open on Broadway June 6th. Anna Magnani has also commissioned Mr. Saddler to collect material for a revue in which she might appear in next season on Broadway.

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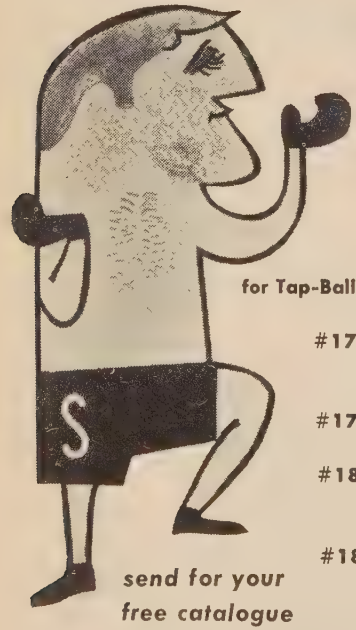
● Sadler's Wells Ballet is not scheduled for an American tour next season. However, at this time it is possible NBC-TV will fly the company here for a one shot Christmas spectacular starring Moira Shearer in "Cinderella." Miss Shearer has not

→

danced with Sadler's Wells for several seasons. However, the company will be represented next season by Dame Ninette de Valois, the company's director, who will do her own lecture tour beginning in mid October under the management of S. Hurok.

● Genevieve Oswald, curator of the Dance Collection of the New York Public Library, received the fifth annual Capezio Dance Award. Miss Oswald came to the library in 1947 and with the aid of Carleton Smith, head of the library's music division, has built and catalogued one of the world's finest dance collections. Since 1899 the library had a few examples of dance literature. Today under Miss Oswald's expert care the dance collection boasts 8,000 dance books and ballet scores, 3,000 prints, 10,000 programs, nearly two million dance clippings, thousands of dance photographs, magazines and various other dance memorabila. The library is constantly used by dancers, choreographers, writers and researchers. Miss Oswald's effort is monumental and the apex of the Capezio Dance Award which is given to those who have contributed to the advancement of dance in America. The day Miss Oswald received the Capezio Award, the Rockefeller Foundation announced a grant of $37,500 to the Dance Collection of the New York Public Library which Miss Oswald has given a high place in literary research.

● The Ballet of Romeo and Juliet written and directed by Leonid Lavrovsky and Lev Arnshtam; based on Shakespeare's tragedy; music by Sergei Prokofiev; choreography by Leonid Lavrovsky: A Mosfilm Production in magicolor; presented by S. Hurok and released by Tohan Pictures at the Paris Theatre in New York April 2,



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was booked into Chicago, Washington, D.C., and Denver during the month of April. These are special pre-release engagements in advance of the film's national release which is now scheduled for early fall. This is the first full length ballet to be filmed anywhere, the first complete Shakespeare production in choreography history and the first time American audiences will see Ulanova dancing all of her most famous role, Juliet. Prior to this fragments of the Moscow production of Prokofiev's ballet based on the theme of Shakespeare's tragic lovers have appeared on our screens, the last time in the opera-and-ballet-gen "Grand Concert." Most of the artists associated with the 1940 stage production of the ballet take part in the film. The film is closely associated with the original Prokofiev production but his death prevented him from participating in a work combining the two media, ballet and film, that was his keen interest. However, the project was discussed with Prokofiev in great detail. In 1946 a revised version of the ballet was introduced into the Moscow Bolshoi Theatre whose ballet productions are a mecca for Soviet balletomanes as well as foreign visitors, became its most popular work. The celebrated Ulanova recreated the role of Juliet. The 1954 film production of "The Ballet of Romeo and Juliet" was awarded a Grand Prize by unanimous decision of the International Cannes Film Festival in 1955 with a special citation: "For its color and skill in adapting the ballet to the screen and for Ulanova's dancing." "The Ballet of Romeo and Juliet" is poetry of the highest intention and Galina Ulanova's interpretation of Juliet ranks with the greatest. Yuri Zhdanov is an impressive Romeo. Classical ballet, folk dancing and pantomime are combined in a highly dramatic manner and the result in divine. The Bolshoi Theatre orchestra and Corps de Ballet of the Bolshoi Theatre round out the magic of this motion picture. The pas de deux scenes between Romeo and Juliet are the most exciting moments of this ballet. The poetic grace of Ulanova will be her all time monument. This is a film of rare quality not to be missed.

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THE DANCE IN NEW YORK
(from page 194)

The Creative Camera Club recently held a panel discussion of considerable interest and importance to all dancers. Anthony Tudor and Valerie Bettis represented the Dance and Myra Deren, president and founder of the Camera Club, represented the Camera — the photographer's point of view. The aim was to find new ways of cooperation between dancer and photographer for better television and film presentations.

Six short films were shown as examples of different methods of photographing dance movements. A group of African natives in a ritual dance, Fred Astaire in a tap dance, an Opera Ballet taken during a performance, Walt Disney's famous Dance of the Skeletons, and an abstract composition by Myra Deren in which Tally Beatty's beautiful fluid movements were used to little advantage. It was not a very imposing review of what the cameras have done for Dance.

Sonia Arova and Job Sanders in Ballet Theatre's 'Gala Performance'

After the films the discussion got under way with Valerie Bettis explaining the present needs for a greater cooperation in liaison between dancers and the cameraman or the controlman on T. V. "Not the dancers themselves, intent on their individual performances," said Miss Bettis, "but the choreographers who know how the overall picture should appear, are the ones to work with the camera and T. V. control men."

Miss Deren stressed the importance of creating a good picture at all times and hoped that through good collaboration with choreographers, some new art form might be created which "would be more than dance alone or photography alone." Mr. Anthony Tudor offered several amusing examples to prove this sort of collaboration is not only very necessary but entirely possible, indeed, is well on the way. The dance sequence

in **Seven Brides for Seven Brothers** was cited as one of the best products to date of harmony between camera and choreographer. Just what were the elements of progress and why the dances in this motion picture were so highly pleasing, would have been an interesting point to pursue. But the enthusiastic audience carried the ball far afield and got involved in an effort to decide whether 'tricks' are permissible in **The Dance** and when is a trick not a trick? Mr. Tudor's dry humor and commonsense rescued a fairly hot moment and he gently reminded us that there is a certain gentlemen's agreement among camera men not to exaggerate dancers' movements and that we can be very grateful for it. Otherwise, since the camera could make the Prima Ballerina do two hundred Tours as easily as two; in personal appearances she would have a hard time living up to her screen reputation!

It was a stimulating meeting for, while none of the points brought up carried to their fullest possibilities, we were re-awakened to the importance of finding better ways for camera and dance to coordinate. The most concrete and constructive sug-

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gestions were those of Miss Bettis who feels that part of the task in choreographing for TV and Films is for the choreographer to chart out the work for the camera man. And that the camera man should in turn keep the choreographer constantly aware of the photographic possibilities of movements in different and changing spaces. This seems to be in the right direction and it is hoped that further interest and really concerted effort will carry it through into the development of a good acceptable technique.

It is interesting to note that part of the idea is already in practice by Doris Humphrey who presented a program with many new works at the Juilliard School of Music, April 27th. Weeks ago she held a dress rehearsal for photographers where the salient points of each number were indicated to enable the cameramen to catch the high lights and the true mood of the dance.

NEWS BRIEFS. . . .

● Michel Panaieff has created a ballet of the entire three-movement work of a Chopin Piano Concerto which will be premiered soon with a full ballet company.

● A personal letter of thanks from President Eisenhower for a tape recording of Arthur Lange's new symphonic overture, 'Atoms for Peace', is treasured by the composer. Dr. Lange, conductor of the Santa Monica Symphony Orchestra, dedicated the Overture to the President at its premiere.

● The Kiernan School of Ballet in Trenton N.J. last month presented 'Les Sylphides', 'Coppelia' and 'Princess Aurora'. Leading roles in 'Princess Aurora' were danced by Theresa Ann Zelt, Betsy Schuman and Joanne Mauer, Francis Kiernan was director-choreographer.

● The School of Ballet Repertory offers a 6-week student course from July 9-to Aug. 17. Classes are graded: Advanced, Intermediate and Beginners. The faculty includes Thalia Mara, Arthur Mahoney, Hilda Butsova and Boris Romanoff.

● The Mary Ann Sims Studio of Olathe, Kansas, recently received the 'Ladies' Auxiliary to the Veterans of Foreign Wars of the U.S.' citation of merit which read: 'to Mary Ann Sims in recognition of Meritorious Service'.

Tana, Toni, Tina and Debbi Gudge will take part in the Los Ayres Dance Recital on June 17th. The Los Ayres Studio is located in San Leandro, Calif.

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● Gladys Blankenship, Sec-Treas of DMC had a pleasant surprise last month when she appeared at Sweet's Ballroom in Oakland, California to judge in the finals of a Foxtrot contest. Upon the completion of the judging Mrs. Blankenship was presented with a beautifully inscribed trophy which read: 'To Gladys Blankenship For Good Judgement and Friendly Cooperation'. The presentation was a gift from Sweet's Ballroom.

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CALIFORNIA SUMMER SEMINAR JUNE 30
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Pictured above are three young ladies from the Sylvia Studio of Dance in Ann Arbor, Mich. (Names weren't available at press time) The girls are participating in the Ann Arbor Civic Ballet which was organized by a committee of prominent citizens headed by Mrs. Leonard Himler.

The over-all purpose of the organization is to: function as a non-profit institution, to supply a need in the community, dedicated to the advancement of Ann Arbor cultural assets; to bring a nationally known ballet company to Ann Arbor annually; to provide an opportunity for students attending the University and local ballet students to continue with professional lessons and to participate in ballet programs for the public; to provide accomplished dancers for programs for local groups; to develop an organization for the promotion, education and extension of the ballet.

The group was pleasantly surprised upon receiving a grant from the Dance Business Group of America.

Sylvia Hamer has been named Director of the Ballet. Miss Hamer has been teaching ballet for the past twenty-five years in Ann Arbor. Co-directors are: Jane Caryl Miller and Marjorie Russell.

ROZANAS STATRTS 10th ANNUAL ACROBATIC CLINIC. . . .

June 4-9 Blanche Judge Dance Studio 417 Dearborn St., Helena, Montana.

June 11-15 Margie Speck Dance Studio, 1551 Houston Ave., Bremerton, Wash.

June 18-22 Ruth Van Valey Dance Studio, 1113½ Fourth Ave., Seattle, Wash.

June 25-29 Florence Berning Dance Studio, 1776 Proctor Dr., Santa Rosa, Calif.

July 2-7 Pierce Dance Studio, 5774 Broadway, Sacramento, California.

July 9-13 Rose Ann's Dance Studio, 1163 El Camino Real, Menlo Park, Calif.

July 16-20 Betty Mae Dance Studio, 1052 Guerrero St., San Francisco, Calif.

July 23-27 Jean Pfeifer Dance Studio, 2315 El Camino, Redwood City, Calif.

July 30-Aug. 3 Y.W.C.A, 2nd & San Antonio, San Jose, California.

Aug. 6-10 Kurtze Personality Schools 117 N. Long Beach Blvd., Compton, Calif.

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CECCHETTI COUNCIL of AMERICA

The third annual Summer Seminar of the Cecchetti Council of America will be held at the Park Shelton Hotel in Detroit, Michigan from July 14 through the 19.

Non-syllabus sessions will be conducted by three renown guest instructors: Peggy Van Praagh, William Dollar and Walter Camryn. Miss Van Praagh is now ballet producer responsible for the reproduction of Sadler's Wells ballets overseas. She is a Fellow and an examiner of the Cecchetti Society in London.

Mr. Dollar's current interests have taken him to Tehran, Iran, where he is forming a ballet company. He returns to teach the Cecchetti Seminar for the third consecutive year.

Walter Camryn, concert dancer, teacher and choreographer was a pupil of Adolph Bolm and is best known for his character work. A nationally known instruct-

This talented brother and sister team, Tommy & Michele, are students of the Jack Stanly School of Dance in New York City.

or, his appearance has highlighted numerous dance convention programs. He will teach character work to both pupils and teachers at this year's Seminar.

Classes in graded Cecchetti work will be conducted by members of the Cecchetti Executive Board. Teachers will be offered material for tiny pre-ballet students up through advanced grades, with emphasis on technique.

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The Dance Masters of America will hold three Conventions this year. The first will be in Los Angeles at the Ambassador Hotel July 1 thru the 5th. It will be open to all dance teachers and their assistants, with special courses for students. The faculty includes: Michel Panaieff, Ballet; Eddie Gay, Tap; Stanly Kahn, Production; Elmer Warner, Acrobatics; Phil Jones, Ballroom; Derrall & Chloe Call, Ballroom; Olga Fricker, Ballet; Danny Hoctor, Tap; Edith Royal, Modern Jazz & Tap; Elisa Cansino, Spanish; Lodena Edgcumbe, Children's Dances; Imogene Woodruff, Ballroom; and Betty & Bob Kirkpatrick, Ballroom.

The Houston Convention will be July 9 thru the 13th at the Rice Hotel. Faculty will include: Mary Ellen Moylan, Ballet; Danny Hoctor, Tap; Elmer Warner, Acrobatics; Bertha S. Miller, Ballroom; Maria Nevelska, Ballet; Edith Royal, Modern Jazz & Tap; Hazel Nuss, Children's Dances and Margaret Powell, Ballroom.

The New York DMA Normal School and Convention will be reported on in the June Dancing Star magazine.

AMERICAN SOCIETY of TEACHERS of DANCING

Beginning Aug. 5 and ending Aug. 10 the American Society of Teachers of Dancing will hold its 78th Annual Conference at the Sheraton-Astor Hotel in New York City.

Scheduled to appear as faculty members are: Valentina Perejaslavec, Ballet Technique; Lillian Moore, Ballet Variations; Frances Cole, Children's Tap; Ernest Carlos, Advanced Tap; Donald Sawyer, Joseph Rechter, John Clancy and Earl Atkinson, Ballroom; Jon Gregory, American Jazz; Dr. Shailer, Upton Lawton and Gerald E. Deakin, Education.

A limited number of qualified non-members will be accepted for the Conference according to the order of the receipt of the applications. Further information may be had by writing to: Keith Lovewell, Sec., 65 N. Westmoor Ave., Columbus 4, Ohio.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS

The Chicago National Association of Dance Masters will hold its 1956 Summer Sessions at the Sherman Hotel in Chicago. The First Week will be from July 23rd to the 28th. Second Week from July 29th to Aug. 3rd. There will be a special One-Day Ballroom Session on Aug. 4th. A comprehensive study program for students over 16, and non-members will be accepted for this program.

The Convention, which runs from Aug. 5th thru the 10th, is open to members only. The faculty includes: Muriel Stewart, Betty Ford, Ruth Valiquette, Allan Howard, Rose Dentino, Eileen O'Connor, Charles Ryburn, Edward Sinclair, Alexi Ramov, Mariam Marmein, Regina Ann Smith, Marion Cole, Bill Gary, Jimmy Sutton, Hilda Butsova, Lorna Mosford, Annechen, Danny Hoctor, Leon Palmissano, Bobby Ziegler, Carolyn Parks, Elaine Arndt, Ann Barzel, Jack Bickle, Richard Verhoeven, Gene Rollins, Nina Tinova, and others as yet unlisted.

Ballroom faculty includes: Albert Butler, Lamon Goings, Harold Halleday, Pearl Allen, Vanda Urban, DonLeBlanc, Kotche, Joanne & Jules Walton.

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NEW REGIONAL BALLET COMPANY FORMED

The Suncoast Ballet Co., a newly formed organization sponsored by a group of West Coast dance teachers announces its election of officers as follows: Candy Vogle, President; Lois Eborn Gilbert, 1st V.P.; Pauline Buhner, 2nd V.P.; Geraldine Lennox, Secretary; Imogene Helm, Treasurer; Larry Vogle, Electrician and Alleen Eborn, Costumes.

Members represent Manatee, Sarasota, and Pinellas Counties. Auditions were held March 24 at which time 23 children were chosen for the Junior group and 23 for the Senior group. Auditions will be held annually. Beginning June 9 lessons will be held weekly at various member's studios.

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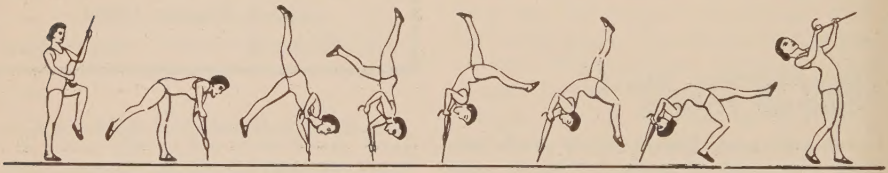
16. CARTWHEEL WITH CANE

From a standing position with cane held straight up in front of body, left hand a few inches from bottom of cane and right hand close to handle of the cane with curved part of handle facing outward. From a running start, hop on right foot raising left knee forward. Place left foot on the floor, pushing with left leg and kicking the right leg backward at the same time placing the tip of cane on the floor in front of the left foot and whip body over into a cartwheel on the cane, coming down on the right leg first and then the left as in a regular cartwheel with cane held in the original starting position. Can also be done from a standing position.



17. WALKOVER WITH CANE

Hold cane in hands the same as for the cartwheel above. From a running start, hop on right foot and raise left knee forward. Place left foot and tip of cane on the floor at the same time kicking the right leg backward and upward, whipping body over into a walkover on the cane. Finish as in a regular walkover, landing on the right leg first and then the left leg in front. Walkover with cane can also be done from a standing position.

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